

Keep on Clicking



Monthly IPS meeting
will take place on Wednesday, February 20, 2008
Time: 5:45 pm
Venue: Hall B: 3-500B (3rd Floor)
IMF HQ (Bldg 1)
700 19th Street, N.W.
Washington, DC 20433

FEBRUARY PRESENTATION:
"Working the Subject"
by
Corey Hilz

**OPEN COMPETITION FOR
SLIDES AND DIGITAL**

February 2008

Reminder!

Pre-Exhibit Selection on
February 15, 2008
Time: 5:30 pm
Venue: Hall B: 3-500B (3rd Floor)
IMF HQ (Bldg 1)
700 19th Street, N.W.
Washington, DC 20433

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NOTE TO CONTESTANTS

Please bring all entries to the meeting
with the entry form appended at the
end of this issue.

Entries will be accepted between 5:45
and 6:15 p.m. ONLY.

For inquiries, call Carmen Machicado
(202) 473-5761

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<p><i>SHUTTER RELEASE</i> welcomes article ideas and submissions from club members. Unless specified otherwise by e-mail, the deadline for submissions is close of business on the last business day of the month prior to the issue month. Please send submissions by e-mail to mrani@worldbank.org as unformatted Word or text files. If you wish to add images, please make sure that the longest side does not exceed 800 pixels.</p>			

FROM THE PRESIDENT'S NOTEPAD

Happy Saint Valentine!!!

Welcome to this month of love and friendship. How could one feast it better than by gathering with friends around some fine images or by shooting some frames that you will cherish for times to come ?

As you may have noticed, IPS has hit the 2008 track at full speed. We kicked-started the year on January 16th with our traditional pot-luck and "people" competition with Padraic Hughes. On January 24th, we had our second installment of our IPS learning luncheons. Cris McCarthy from Chrome Imaging came to see us over lunch and talked to a packed conference room about digital printing. The idea of these luncheons is to offer a forum for members to share their knowledge and experience. So if you want to present anything, please contact Christy (cgray@imf.org) who is coordinating these events.

As already mentioned in the January issue, our partnership with the Arts Program of the World Bank is continuing. The new exhibit in the J-Corridor is almost finalized. The theme for this year is "People" and features nine IPS members (see the list of the selected work in this issue of Shutter Release). The exhibit is scheduled to open later this month, so stay tuned for more details.

February also begins the run-up to our 2008 Annual Exhibition. The pre-selection competition will take place on February 15th, starting at 5:30 pm in Meeting Hall B (IMF HQ1). There will be separate competitions for Electronic Images, Slides and Prints, all classes combined. There is no special theme. A total of 10 entries is permitted for each participant, in any combination of competition formats. Fifteen percent of entries in each category (EIC, slides and prints) will be selected for awards and points. Unlike the monthly competitions, there will be no points awarded for simply entering the competition. The regular monthly meeting for February will be on February 20th.

The actual 2008 Annual Exhibition will be from May 5 to June 6, 2008, with an opening reception of May

5. Winning images from the 2008 pre-selection competition and from monthly competitions from April 2007 through March 2008 will be eligible for the exhibition. Please look out for email announcements concerning display requirements and arrangements for mats and printing.

As you see, IPS is very much a volunteer-based institution. The downsizing of the Fund is, however, taking a toll on many of our members and volunteers. It is a period of uncertainty and deep anxiety for them and their families. So if sometimes it may seem that some IPS issues drag on and could be settled faster, my apologies, but many of us are fighting on several fronts and are over-stretched. If you feel like joining our volunteers or just give a hand from time to time, don't think further: just zap a line to Mary (mwilson2@imf.org) who is in charge of our membership.

Thanks !!!

— *Raju Singh*

FEBRUARY SPEAKER: COREY HILZ

"Working the Subject"

— *by Caroline Helou*

Corey Hilz focuses his photography on the natural world. The diversity in nature offers boundless opportunities for fresh images. From mountains and trees to water and flowers, Corey approaches his subjects with an artistic eye looking for rhythm, texture and pattern. He goes beyond the documentary image to show a unique perspective using colors, shapes and lines. He strives to share the beauty of a destination you've never seen and provide a new perspective of a place you know well.

Corey has built his stock of photographs from travel and extensive exploration of local areas, believing some of the most interesting subjects are found close to home. He has a variety of publication credits, which include magazines, calendars, brochures and catalogues. Corey's work is seen in exhibits throughout the Washington DC area. His prints are also found in private collections.

Corey has a passion for sharing his knowledge about photography. He leads workshops and particularly enjoys working with students in the field, so they may learn to improve their images as they create them. His instruction enables photographers to improve their photographs technically and artistically. Corey provides group and individual instruction.

Corey is a member of the American Society of Media Photographers (ASMP) and the North American Nature Photography Association (NANPA).

Corey's presentation on "**Working the subject**" looks at the benefits of going beyond your initial photograph. By taking multiple photos of a subject or scene you can develop stronger and more creative compositions. In this presentation Corey will discuss techniques and offer compositional tips designed to help you get more out of your subject.

To view portfolios and for workshop information please visit: www.CoreyHilz.com.

**JANUARY SPEAKER:
Padraic C. Hughes**

**"Documenting the Most Important Assignment -
Your Life!"**

— by *Fred Cochard*

On the evening of January 16, Padraic Hughes introduced his wonderful family to us IPS members! Now, if you attended that presentation, you know his wife and two sons weren't *actually* there. But after figuratively leafing through page after page of Padraic's family album, one might have been excused for feeling that they were.

That in itself is a tribute to the quality of the presentation Padraic gave us, even though he had prefaced it with a self-deprecating "This is not going to be *The Best of Pad Hughes*." (It was plenty good enough, if you ask me!)

Then he had added, almost as an aside, that he was about "to get butterflies in my stomach"— by sharing such a personal set of mementoes with us. And this indeed was made fully clear as the evening went on, for not only were the pictures of superb quality, they exuded wonderfully profound emotions.

It was also a most entertaining evening, with Padraic's brand of Irish humor clearly shining through at regular intervals. (The way he introduced a brief set of pictures of an old uncle of his walking through a cemetery, and built up to the fact that one of the shots was taken right next to where Uncle would, you know, eventually rest.... drew a big, spontaneous laugh from the audience, of the kind one doesn't hear all that often at IPS presentations.)

Amidst all the fun, there was some serious learning to take home, though. Padraic is quite a stickler for composition— be it the "rule of thirds" kind or, what he seems particularly fond of, composition based on triangles. And this was just one of the cardinal rules to good photography he laid out for us, those rules holding in three words: composition, light, emotion. "All three will make a great picture," he said.

On the subject of light, he offered a tip specifically for portrait photography. Taking as an example a color, full-length portrait of his son in the woods, he advised using spot metering for that type of shot, because "the skin tone is the most important thing" and, especially in a shadowy setting like that picture, matrix metering may not achieve the right skin tone.

One more tip was unrelated to portrait. In fact, it came with one of the only two non-people shots in the entire presentation: a warm, summer-like picture taken on a sailboat with the bright sun partly hidden behind the boat's mast. The tip: whenever the sun (or another source of light) appears like that in the frame, stopping down to, say, f11 will create an appealing star effect. (Incidentally, that is a tip that I already learned once long ago from IPS friend Tony Sweet, and that I have remembered— and used many times— ever since.)

The other non-people shot was a wonderful, action-packed, long-lens photograph of ponies splashing in the surf. Taken at Assateague Island, Maryland, it's

a picture of the type Padraic describes as a “photograph you *find*” (the other type is “the one you *seek*”). And although it was outside the theme of his presentation, he chose to show it (actually as his concluding picture) in order to illustrate the importance of always having your camera at the ready: in his case, as he explained, it happened to be one shot that he ended up making “quite a bit of money from” because it has been reproduced in countless calendars, posters and other similar printed materials (not bad for one “just found”...).

Back to people photography, there were some more tips to be gleaned. “Good photography happens where it’s relaxed,” Padraic said, showing as an example a playful moment between his older son and his then-pregnant wife on a bed. Quick transition to a brief set of pictures of the just-born younger son, taken right in the delivery room — in black and white because, as Padraic explained, “Believe me, you don’t want to shoot that in color!” (that one also drew a big laugh from the audience).

One other series of people pictures was action-based. There was a fun-looking group shot of kids with an older relative (I forget whether it was grandpa or a granduncle — hard to keep track of the entire family!) taking a ride in a small convertible MG: that, Padraic explained, was the shot that worked the best, coming at the end of a formal session of posed family portraits. Another was one of his son at the amusement park, with a “drag fill” flash effect (side comment from our presenter: “He loves these rides, I hate them”).

There was one main advice to come from that series, in Padraic’s words: “Anticipate the action... (At those times) I’m ‘thinking photographer.’” Which brings us back to the title of the presentation: thinking about pictures of your loved ones as your “most important assignment” — in Padraic’s case, well done.

(As a parting shot, it’s worth reprinting the thought-provoking quote that Padraic chose to introduce his presentation with. From BBC art expert John Berger, it is titled “Seeing comes before words” and reads: “The child looks and recognizes before it can speak. It is seeing which establishes our place in the

surrounding world; we explain that world with words, but words can never undo the fact that we are surrounded by it. The relation between what we see and what we know is never settled.”)

FEBRUARY 15, 2008 PRE-SELECTION COMPETITION JUDGES

JOHN NUHN

Photography Director, and previously Photo Editor, of the award-winning National Wildlife, largest circulation nature magazine in the United States, a publication of the National Wildlife Federation (NWF). He is responsible for obtaining, assigning and editing all photography for the magazine’s three editions. He is also, a former Photo Editor of International Wildlife, another NWF magazine which ceased publication in 2002. He has a Journalism degree and is self-taught photographer. He is founder and past president of the North American Nature Photography Association (NANPA); and is currently president of the NANPA Foundation. Also, is past chapter president, vice-president and treasurer of American Society of Picture Professionals, and member of National Press Photographers Association, Society of Professional Journalists and Outdoor Writers Association of America. He has been speaker, panelist and judge at many forums, including five NANPA Summits, the Roger Tory Peterson Institute, Maine Photo Workshops, Valley Land Fund, Guilfoyle Report Photo Awards, International Wildlife Film Festival, Outdoor Writers Association conference, Photography at the Summit, and of course IPS.

STEPHANIE MAZE

For more than thirty years, Stephanie Maze has been passionate about developing quality photographic projects for adults and children - nationally and globally. he has earned numerous awards in a variety of media formats, including newspapers, magazines and books - first as a committed

photojournalist eager to communicate visually across cultures, then as a photo editor, book producer and publisher intent on creating more comprehensive and unique educational projects in the marketplace.

As a magazine photojournalist on regular assignment for the National Geographic from 1979 to 1991, Stephanie's area of specialty was the Latin American and Spanish-speaking cultures of Central and South America, the Caribbean, Europe (Spain and Portugal) and the United States. Her long assignments kept her 3-9 months in the field and included all aspects of production, from planning and research to shooting and editing. After completing her eighth assignment for National Geographic Magazine – a country story on Brazil at the end of its dictatorship – Stephanie moved to Rio de Janeiro, where she lived for two years and continued to cover major stories in the region for the international print media.

As a former staff photographer for the San Francisco Chronicle for seven years, and a freelance photographer for National Geographic and other publications such as Time, Newsweek, The New York Times Magazine, Smithsonian Magazine, People, Stern and German Geo for more than fifteen years, Stephanie earned many photography awards in the National Press, California Press and White House Press Photographers Associations. Her work has been shown in exhibits around the world – including the 2002- 20th century retrospective book and traveling exhibit, Women Photographers at National Geographic.

Stephanie was involved with all types of photo reportage around the world, including sports. She was one of two freelance photographers assigned by the Associated Press to the Summer Olympic Games of 1976, 1980 and 1984 for the IOP Pool of the International Olympic Committee. She also participated in a variety of acclaimed multimedia projects of books, CD-ROMs, exhibits and documentaries. From 1980 to 1990, she was included in ten international A Day in the Life country projects as one of the world's top hundred photographers. Since then, she has been part of ground-breaking books such as Passage to Vietnam; the acclaimed Women in the Material World, which documented the human condition of women around

the world--co-produced with the United Nations and photographed by fifteen top women photojournalists; Intel's One Digital Day; and the mega-project, America 24/7. In 2003, Stephanie assisted Washington Media with research and production on its 30-year PBS retrospective documentary, Watergate + Thirty: Shadows of History, which aired in July.

Under the imprint of Moonstone Press, LLC, a small independent press established in Fall 2001 for the purpose of publishing high quality photographic books for children in English and Spanish, Stephanie launched a book series of 8 titles for ages 3-6, Moments in the Wild (Momentos en el reino animal) – a first look at animal behavior around the world for the very young. This series has earned eight national awards, including a 2002 Benjamin Franklin Award for Independent Presses, a 2003 Teachers' Choice Award, and the prestigious 2003 Early Childhood News Judges' Selection Award for Best Children's Literature given by the National Association for the Education of Young Children. Responsibilities as publisher for Moonstone Press include overseeing all aspects of book publishing – from research, production, printing and promotion to marketing and sales through its distributor, Independent Publishers Group, wholesalers and clients in North America, Puerto Rico and around the world.

Prior to this, Stephanie produced projects for other publishers such as Harcourt Children's Books, where she also developed an award-winning middle-school series of 8 titles for ages 8-12 about careers, I Want to Be. In 1998, it earned a place on VOYA's Nonfiction Honor List. Four titles - including one on Engineering - were recognized as "Outstanding Science Trade Books" by the National Science Teachers Association and the Children's Book Council.

Stephanie Maze is a graduate of Georgetown University with a B.S.L. in Languages and Linguistics and an A.A. from the American University of Paris, France. She also has a Publishing Certificate from Stanford University. She began her career as a teacher in the District of Columbia Public Schools, and speaks five languages. Born in New York, she grew up in Europe and Asia,

and has lived and traveled extensively all over the world. Mother of a teen-age son, she currently resides in Potomac, Maryland.

CAROLINE SHEEN

Caroline Sheen graduated from Arizona State University and the University of California at Santa Barbara with a BFA in Graphic Design. Starting out as a graphic designer and then as a medical illustrator at the University of California at San Francisco's Medical Center, her focus soon turned to photography. But medical photography was not the reason she was drawn to photography, so she went to West Africa for an 8 month sabbatical and never looked back. Moving to Vermont to work for the Brattleboro Reformer newspaper was a wise decision at the time, as newspapers are a very good place to work on a variety of assignments with short deadlines. For a number of years, Caroline was involved with the photography weekends at the Maine Photo Workshop in Rockport, Maine. (where she realized she really enjoyed looking at other photographer's portfolios).

After years in New England, she relocated to New York City as a freelancer, primarily assisting well established photographers to learn various lighting techniques. Washington, DC then became home, freelancing for trade magazines and photographing events on Capitol Hill.

Enjoying all aspects of photography, not just being behind the camera, she turned to photo editing, beginning that aspect of her career at National Geographic, first in the Book Division, then at National Geographic Traveller magazine. Ms. Sheen started work at Smithsonian's Air and Space Museum with the first issue of Air and Space magazine in 1985 (while still working at the NGS on contract projects) and became the Photography Editor in 1992. Caroline Sheen is currently the Illustrations and Art Editor at Air and Space/ Smithsonian Magazine, responsible for all the research, photography and illustration assignments for the magazine. Her primary focus now is learning to fly!

MEMBERS' FORUM

HISTORY OF PHOTOGRAPHY:

--By Bill Katzenstein

CANON

An enterprise built on technology typically surges at its founding. After a number of years, if it is fortunate, the firm settles into a comfortable but often staid market niche. Canon is an exception. As if pacing itself for well over half a century, Canon began as a producer of quality affordable cameras intent on keeping pace with a single prestigious competitor (i.e., Leica). After two decades, an abrupt change of strategy freed the company to move forward. Many camera generations later, Canon emerged an undisputed leader in 35mm film photography and finally, professional digital imaging.

A look at the history of Canon shows an ongoing commitment to quality and sustained long-term investment in research and engineering of practical innovation. Moreover, Canon has prided itself on lengthy product development times, rather than be first for its own sake. For these reasons, the company would sometimes appear to hold back while other firms took the lead, then introduce a significantly more refined product that had been in the pipeline.

The Origins of Canon

Goro Yoshida (1900-1993), the founder of Canon, was working as a motion picture camera repairman in Tokyo when in 1933 he had an inspiration. At that time, the Leica II rangefinder camera produced in Germany was recognized as the best in the world and was much desired in Japan, but the price of the import was exorbitant. Yoshida had the notion of building a similar, high-quality camera that would be affordable in Japan. He convinced his brother-in-law and a former associate to join him in the undertaking, for which he established the Precision Optical Instruments Company, headquartered in the spare room of an apartment in the Roppongi district of Tokyo.

The first camera designed and developed by the fledgling company was a 35mm rangefinder called the *Kwanon*, named for the Buddhist Goddess of Mercy whom Yoshida revered. Production and sales commenced in 1936 at a rate of 6-10 cameras per month, the major constraint being limited production facilities. At that point the company incorporated, obtained new capital, changed its product name to Canon with a view to export, and acquired sufficient production facilities. By 1937 its rangefinder was recognized as Japan's premier high-quality rangefinder camera comparable to European models, and in 1938 the first advertisements for Canon appeared in British photography magazines. However the oncoming war put a freeze on the company's ambitions, and new product development ceased.

Post-War Recovery

Takeo Maeda (1909-1975) assumed the leadership of Canon in 1942. After the war he established good relations with the US Occupation Forces, and by October 1945 received permission to resume camera production. A new rangefinder model was introduced—the Canon S II—featuring a combined viewfinder and rangefinder in a single window. Canon had emerged from the wartime period with its frame of reference unchanged: the company continued to gauge its success in relation to Leica, which had also resumed production. In the post-war setting, however, Canon resolved not only to equal Leica, but to surpass it in engineering new features. Within the confines of Canon production facilities, the credo through the early 1950s was, "Overtake and Surpass Leica!" In 1947, the company changed its corporate name from Precision Optical Instruments to Canon Camera Company Ltd.

Maeda journeyed to the United States in 1950 with the objectives of learning, establishing business contacts and possibly engaging in cooperative ventures. In discussions with Bell & Howell, he proposed a business partnership but was told that although the quality of Canon products was considered high, there was concern that Canon's production facilities were dangerously susceptible to fire because of their accommodation in old wooden buildings. It is not clear if the Bell & Howell response was disingenuous, but Canon production

facilities had in fact been severely damaged in an accidental fire several years earlier.

Climax of Canon-Leica Competition

December 1952 saw the introduction by Canon of the world's first camera with "X" synchronization for electronic flash. The Canon IV Sb2 model also featured a slow shutter speed of 1/15 sec., then rare. Critics assessed the camera as a fine instrument comparable to Leica.

However Leica had a surprise in the making. At the 1954 Photokina trade show in Cologne, the Leica M3 was introduced with an exceptionally bright viewfinder and highly accurate rangefinder, against which Canon models paled in comparison. The new Leica rangefinder could also accept telephoto lenses, which was unprecedented.

Canon management was initially surprised and upset by the Leica development, but then took what with hindsight was a wise decision that may have saved the company. Rather than invest more scarce capital in a better rangefinder camera to compete with Leica, future research and development would be directed to producing a quality single-lens reflex (SLR) camera. SLR cameras thereafter emerged as the wave of the future, and all surviving high-end camera manufacturers, including Leica, ultimately signed on.

Unceasing Innovation

Canon has strived to develop features that photographers consider practical. While not always first, its innovations have consistently been ahead of their time and usually commercially viable.

High-Speed SLR camera (1960): Canon's premier single-lens reflex (SLR) camera, the Canonflex R2000, featured a top speed of 1/2000 sec, the fastest camera of that era. A system of 16 interchangeable lenses was introduced shortly thereafter, including a 55-135mm zoom and a 1000mm telephoto lens.

Automatic aperture control (1962): The Canonflex RM included a built-in light meter coupled to the lens that provided automatic exposure. Partial-area

TTL (through-the-lens) metering became available in 1965.

Rapid film loading (1965): Canon introduced the forerunner of nearly all contemporary 35mm film-loading systems. The 35mm film canister was dropped into the well, the film leader drawn out to the red mark, the camera back closed and film advanced to the first frame. Prior to this innovation, which came to be taken for granted, loading film was more complicated.

Company diversification (1967): Canon announced a corporate development strategy “to hold cameras in our right hand, and business machines and special optical equipment in our left hand. At the same time, we must substantially boost our exports.”

Fluorite telephoto lenses (1969): In the year that Hasselblad/Zeiss provided fluorite lenses for NASA to minimize chromatic aberration in lunar photography, Canon introduced fluorite glass in its larger telephoto lenses, a first for 35mm photography.

F-1 Professional camera (1971): Designed expressly for the professional photographer, the F-1 was engineered with durability to provide over 100,000 exposures and to perform in temperatures ranging from -30° to $+60^{\circ}$ Celsius.

High-Speed Motor Drive (1972): Building on its reputation for quality action photography, Canon offered motorized film drive with a speed of 9 frames per second for its F-1 camera. The speed would be increased to 14 frames per second in 1984.

AE-1 Advanced Autoexposure camera (1976): The first shutter-priority autoexposure camera in the world was introduced by Canon.

A-1 Camera with Microcomputer (1978): Another Canon first was a microcomputer built into the camera. The A-1 offered the photographer a selection of aperture or shutter-priority autoexposure with flash or speedlite controls.

AF35M Autofocus camera (1979): Konica had introduced the world’s first autofocus (AF) camera in

1977. Canon and other major producers followed suit. The Konica system used passive AF technology, developed by Honeywell in the US, which had difficulties operating in the dark. Canon engineers developed an infrared AF system that overcame this deficiency. At this point, sensing that photographers were becoming dismayed by the rapid pace of change or “planned obsolescence,” Canon publicly pledged that its then current high-end models would not be superceded for a number of years.

RC-701 Magnetic Recording camera (1984): This forerunner of digital cameras produced individual images captured in electro-magnetic media, similar in principle to a still video camera. Canon was the sole producer of a commercial product of this nature.

EOS (Electro-Optical System) cameras (1987-Present): The EOS 650 camera was the first of the extended new generation of Canon models featuring advanced integrated autoexposure and autofocus functions in a single model. Minolta and Nikon had led the field with such a system in 1985.

Canon’s **EOS-IN** flagship camera (1994-99) featured 5-point autofocus and 16-zone evaluative metering. It was superceded by the EOS-1V in 2000, with refinements including 45-point autofocus, a maximum shutter speed of 1/8000 sec, and shutter durability to 150,000 cycles. The model was priced at about \$1500. Photographers were and continue to be afforded a selection of more than 50 lenses for EOS cameras.

EOS DCS Digital Camera (1995): Canon’s first professional digital camera was jointly developed and marketed with Kodak. In 1996 the Powershot series of digital camera was introduced by Canon for the mass market, and has been continually refined and updated.

Tilt-and-Shift and Gyro-Stabilized Lenses (2000-2002): Canon introduced a series of tilt-and-shift lenses—at 24mm, 45mm and 90mm—to extend certain features of large-format equipment to 35mm photography. While two other companies offer wide-angle optics with shift capabilities for architectural rendering, Canon has moved forward with lenses

combining shift and tilt, the latter enabling both far and very close objects to be included in the plane of sharp focus. In addition, similar to other major producers, Canon has made available gyro-stabilized lenses to reduce the impact of camera shake in hand-held telephoto and also moderate and wide-angle photography.

EOS-1DS Digital Camera (2002): Canon's digital flagship in the early 2000s featured what was then an awesome 11 million pixels (MPs) of resolution. Through this model the digital equivalent of 35mm film quality was achieved beyond question. Alas, the \$8000 price was a tad high for most photographers. The sole competitor at this level of resolution was Kodak, but which discontinued its product in 2004.

Contemporary Models

The current Canon product line offers photographers a diversity of professional digital and film cameras tailored to different shooting styles and resolution requirements. The top-of-line **EOS-1DS Mark III** digital camera (still at \$8000) offers a 21MP full-frame (36x24mm) sensor, and six program-shooting modes: Standard, Portrait, Landscape, Neutral, Faithful (as accurate a reproduction as possible) and Black-and-White. Shutter lag has been reduced to 0.055 sec. Quality ISO ranges up to 3200. Photographers desiring a less costly full-frame sensor may select the **EOS 5D**, priced at \$2100, with 12.1 MP. (Full-frame digital sensors are advantageous for utilizing maximum width of wide-angle optics and for perspective control. The only other full-frame sensor in 35mm digital photography is featured on the brand-new Nikon D3 camera costing \$5000.)

Other top-quality Canon digital cameras such as the **EOS-1D Mark III** and **EOS 40D** are priced in a range from several hundred to \$4,500; some offer faster imaging, others more or less resolution. All Canon digital models feature integrated sensor-cleaning systems, and extra-robust shutters and bodies.

Canon continues to produce its flagship film camera, the **EOS-IV HS**, with top speed of 1/8000 sec and capability to capture 10 frames per second (price: \$2000). The less costly **EOS 3** and three other film

SLRs (Elan/Rebel) are also available, for as little as a few hundred dollars.

The bureaucratic inertia that tends to slow up most successful business enterprises has been avoided by Canon. Rather, the company has engaged in increasingly progressive innovation for over 60 years. Canon emerged a global leader in photography, usually a step ahead of the curve in providing proven advanced technology.

Selected Images for J-Corridor Exhibition

Name	Title
Tijen Arin	Old Man II
Fred Cochard	At the Apothecary's
Fred Cochard	Salt Work Patterns
Marieta Jirouskova	Heavy Duty, Taiwan
Manuella Lea Palmioli	Joie de Vivre
Manuella Lea Palmioli	Imani
Manuella Lea Palmioli	In Guanacaste
Manuella Lea Palmioli	Milagros' Musicians
Manuella Lea Palmioli	Milagros' Procession
Manuella Lea Palmioli	Simplicity
Carmen Machicado	Fish Market, Stonetown, Zanzibar
Miguel Navarro Martin	Young Monks
Manorama Rani	Are you Talking to Me?
Manorama Rani	Cooking is Fun
Manorama Rani	Enjoy What You Do
Raju Singh	Angst
Raju Singh	Red Turban
Raju Singh	Tongan Fire
Frederik van Bolhuis	Ringmo Trio
Frederik van Bolhuis	Kochi Girl
Frederik van Bolhuis	Wistful Look, Gokarna
Frederik van Bolhuis	Selling Eggs, Turpan
Frederik van Bolhuis	Vishnu Devotee, Madurai
Frederik van Bolhuis	San Martin Pilgrims
Frederik van Bolhuis	Awash Faces
Frederik van Bolhuis	Granada Pose
Frederik van Bolhuis	Zanzibar Pose
Frederik van Bolhuis	Pilgrim Garland Stalls, Varanasi
Frederik van Bolhuis	Llamac Trio

DIGITAL PHOTOGRAPHY**A THREE-SESSION WORKSHOP
PRESENTED**

by

JOSHUA TAYLOR, Jr.

(Photography Instructor at the Smithsonian Studio Arts Program & the Corcoran School of Arts & Design)

This course is designed for beginners and will include an introductory session, a field trip, and a critique session of the work performed during the field trip. The workshop will emphasize the basics of getting the best images from a digital camera (changing ISO & white balance, shooting RAW/JPEG,...) and a little basic introduction to Photoshop Elements and/or Photoshop CS-3 (resizing, cropping images, etc...) Attendance is limited to 15 participants only.

Introduction: *Wednesday, March 12, 2008; 6:00 p.m. to 7:30 p.m. at the IMF*

Field Trip: *Saturday, March 15, (TBD, 2 ½ Hours)*

Critique Session: *Monday, March 31, 2008; 6:00 p.m. to 8:00 p.m. at the IMF*

Cost: \$60 IPS members, \$80 non-members

To register for the workshop please make your check payable to IPS and send it to Severina de Biasi, IMF, Room: HQ1-12-607.01 Kindly include your room and telephone numbers along with your email address.

For more information contact:
Severina de Biasi sdebiasi@imf.org ;
Tel. (202) 623-9709

IPS on Display

Raju Singh, IPS President, will have images on display in February at the Kaplan Gallery in

Rockville, at the MOCA DC, and at the Touchstone Gallery in Washington.



Face of the World – a show juried by Frank Goodyear, Assistant Curator of Photography at the National Portrait Gallery – is the inaugural photography exhibition at Kaplan Gallery, VisArts' new facility in Rockville, Maryland. VisArts – the Metropolitan Center for the Visual Arts – is a nonprofit arts organization that offers classes and

workshops in virtually every artistic medium, and is home to the Monte Zucker Center for Photography.

MOCA DC, located at Canal Square in the heart of Georgetown, is known for its tradition of encouraging up-coming artists and emerging art forms.

Touchstone has been a prominent, artist-owned gallery since 1976. This national juried exhibition challenged the nationally recognized juror, Vivienne Lassman, to find work in diverse mediums that would be visually compatible. Focusing mainly on content, and the relationships among the works, her aim was to select different forms and techniques that would provoke contemplation of viewpoints that otherwise might not be considered by the viewer. The art works in the show range broadly in scale and materials. A visual treat in its multiplicity of form and meaning, the viewer will be rewarded and intrigued by taking the time for more than a casual glance.

Kaplan Gallery

Face of the World - A Contemporary Photography Juried Exhibition

February 10 – March 23, 2008

155 Gibbs Street #300, Rockville, MD 20850

MOCA DC

Abstract Art

February 8 – March 1, 2008
1054 31st Street NW, Washington DC.

Touchstone Gallery

10th Annual All-Media Juried Exhibition
February 6 – March 8, 2008
406 7th Street NW, Washington DC.

Blog: <http://web.mac.com/coreyhilz>

3537 S. Stafford St. #B2
Arlington VA 22206
703.473.4618

Photography as Art Workshop**ANNOUNCEMENTS****Corey Hilz Photography - 2008
Preview**

- Ireland Photo Tour in March
- Location Photo Workshops:
 - Charleston, South Carolina (April)
 - St. Michaels, Maryland (June)
 - Great Smoky Mountains National Park in Tennessee (September)
 - Fall Foliage in West Virginia (October)
- New class: Introduction to Photoshop Elements at Meadowlark Botanical Gardens. Learn about all the great features Elements offers for adjusting, enhancing and manipulating your photos.
- Camera-specific classes about the functions and features of Nikon SLRs. Held at Ace Photo in Ashburn, VA. I'm teaching classes on the D40x, D80, D200, D300 and D3. Classes start in January.
- Online photo courses can now be taken at any time - whenever it's best for your schedule!

Complete info about these and other workshops/classes can be found in the **Instruction** section of Corey's website. The schedule for most local classes is up for the first half of the year.

<http://coreyhilz.com/main/learn.html>.

Local Presentations can be found on:

<http://coreyhilz.com/main/presentations.html> and
<http://meadowlarkphotoexpo.org/>

Corey Hilz Photography

Web: <http://coreyhilz.com>

Email: corey@coreyhilz.com

Today we are awash in a tsunami of images. Modern technology ensures that our images will be sharp and correctly exposed and for many photographers that is enough? But one thing that technology cannot guarantee is soul -- an image that tugs at the heartstrings of mood, feeling and emotion. A photograph to be considered art should be felt as well as seen.

This two-session workshop (program and presentation) looks at photography as art. It will be held at the Joseph Miller Center for the Photographic Arts, 4811 Catharpin Road, Gainesville, VA 20155. The program session will be on Sunday, March 2, 2008, from 2:00 - 4:00 PM and the presentation session will be on Sunday, April 6, 2008, from 2:00 - 5:00 PM. There will be two assignments given at the program session. The first assignment will be for each participant to e-mail me by March 9, his/her opinion of "when is photography art?" That may be done in a sentence, a paragraph, a page, or pages. The second assignment will be for each participant to show at the presentation session on March 30, three matted prints he/she considers to be art and why. Every participant is required to do these two assignments; there are no exceptions. The cost will be \$40 for the two sessions. There will be a limit of 12 participants.

Contact: Joseph Miller
furnfoto@aol.com

January 2007 Winners: Theme: People

Digital	Class A	61 Entries
1 st place	Miguel Navarro	A Walk in the Desert
2 nd place	Marketa Jirouskova	Crowded
3 rd place	Marco Pinion	School Boy
HM	Curt Caremark	Brazilian Clown
HM	Carmen Machicado	Family Fishing in Zanzibar
HM	Marco Pinon	Innocence
HM	Manorama Rani	How Was My Music?
HM	Samuel Otoo	In Touch
HM	Raju Singh	Pride
Digital	Class B	45 Entries
1 st place	Richard Brice	Sunray
2 nd place	Lionel Gahima	Bride's Tender Moment
3 rd place	Sebastien Pascual	I Can Fly
HM	Alex Ergo	MoMAN
HM	Richard Brice	Eyes of Coal
HM	Richard Brice	Angry Foam
HM	Dawn Sikkema	Chevy Chase Circle
SLIDES	Combined	20 Entries
1 st place	Caroline Helou	Tender Care
2 nd place	Fred Cochard	Phrygian Maud
3 rd place	Caroline Helou	The Orphan, Leilifontein

IPS Competition Themes for 2007/2008

Kindly Check Shutter Release or IPS Website for Latest Updates

September 26, 2007: Open Competition in EIC and Slides

October 29, 2007: Theme Competition in EIC and Slides – Nature

Defined as various aspects of natural plant and animal life in a living state; natural features of land and sea; or natural phenomena, such as cloud formations, light refractions (sunset, auroras), precipitation, frost, ..

November 14, 2007: Open Competition in Prints

December 19*, 2007: Open Competition in EIC and Slides

January 16*, 2008: Theme Competition in EIC and Slides – People

Defined as images in which the major point of interest is one or more human beings. It is not sufficient that people are merely included in the image. Excluded are photos of statues, mannequins.

February 20*, 2008: Open Competition in EIC and Slides

March 19*, 2008: Theme Competition in EIC and Slides – Architecture

Defined as buildings, interiors, ruins, bridges, statues, sculptures, doors, windows, monuments, memorials, or anything where man-made structures are the principal interest.

April 16*, 2008: Open Competition in Prints

May 21*, 2008: Open Competition in EIC and Slides

June 18*, 2008: Theme Competition in EIC and Slides – Details

Defined as images depicting close-ups of a subject

***These dates may change depending on various circumstances out of our control.**

NOTES ON IPS COMPETITIONS

- Dates may be subject to change.
- IPS meetings, usually held on the third Wednesday of the month, consist of a presentation by a renowned photographer who also judges the competition that follows.
- Only IPS members may participate in competition, but attendance in meetings is open to non-members.
- In January, mandatory theme is "People".
- Prints are not judged every month.
- Open competitions are on any subject matter in classes B & A.
- Up to a total of 5 photographs may be submitted in any of the competitions.
- Five points are awarded for entering the competitions, regardless of the number of entries members actually enter.

CLASSES — B AND A

All new members begin in class B. Promotion to class A requires 13 awards. Members should keep track of their classes to avoid errors.

THE POINTS SYSTEM

- **5 points** automatic for entering monthly competition;
- **5 points** for 1st place;
- **3 points** for 2nd place;
- **2 points** for 3rd place;
- **1 point** for Honorable Mention.

In addition, points are given for awards in non-monthly competitions, including the IPS Annual Exhibit and exhibit pre-selection, as follows:

- **7 points** for 1st place;
- **5 points** for 2nd place;
- **4 points** for 3rd place;
- **2 points** for Honorable Mention.

At the end of the season, those with the most points win 1st, 2nd and 3rd place as **Photographer of the Year**. There is also an award for new members who start off in B Class and who gain the most points; it's called **Rookie of the Year**.

Art 1.7 of the IPS Competition Rules

"Unless otherwise notified, contestants must deliver their slides and prints entries to the Chairperson [for Competitions] at least half an hour before the competitions commence. Entries must be collected by the contestants after the competition is held. Any uncollected entries will be retained by the Chairperson [for Competitions] without any liability whatsoever for their safekeeping."



POINTS STANDINGS 2007/2008 SEASON

<u>Last Name</u>	<u>First Name</u>	<u>Class</u>	<u>Sep-07</u>	<u>Oct-07</u>	<u>Nov-07</u>	<u>Dec-07</u>	<u>Jan-08</u>	<u>Feb-08</u>	<u>Pre- selection</u>	<u>Mar-08</u>	<u>Apr-08</u>	<u>May-08</u>	<u>Total</u>
Singh	Raju	A	7	12	7	10	6						42
Helou	Caroline	A	7	8	5	7	12						39
Gürgen	Emine	A	8	9	10	5	5						37
Hoffmaister*	Alex	B	6	6	5	13	5						35
Machicado	Carmen	A	5	11	6	7	6						35
Vollerthun	Sigrid	A	5	5	6	13	5						34
Rani	Manorama	A	10	5	5	5	6						31
Navaro- Martin*	Miguel	A	10	5	5		10						30
Järtby	Per	B	5	9	5	5	5						29
Pinon	Marco	A		6	8	7	8						29
Palmioli	Manuella	A	10	7		6	5						28
Jirousková	Markéta	A	9	10			8						27
Bier	Willem	B		5	10	5	5						25
Franzetti	Carlos	A	5	5	5	5	5						25
Gahima	Lionel	B	6	5		6	8						25
Otoo	Samuel	A	6	7		6	6						25
Van Bolhuis	Frederik	A		6	8	5	5						24
Sikkema*	Dawn	B		6	5	6	6						23
Majaha-Järtby	Julia	B	7	5	5		5						22
Carnemark	Curt	A		6		9	6						21
Thomas	Lindsey	B	5	5		5	5						20
Cochard	Fred	A		6		5	8						19
Tyapkina	Marina	A	8	6	5								19
Pascual*	Sebastien	B	6	5			7						18
Lawton	Anna	B		5	5	5							15
Peabody	S.N.	B	5			5	5						15
Nardello	Renato	B	8	5									13
Ouzhinskaya	Nadia	B		5		7							12
Richard*	Brice						12						12
Arin	Tijen	A	5	5									10
Sarr	Bassirou	A				5	5						10
Ergo*	Alex	B					6						6
Farchy	Daniel	B	6										6
Almansi	Aquiles	A					5						5
De Biasi	Severina	B	5										5
Katzenstein	Bill	A	5										5
Macedo	Antonia	A	5										5
Romero	Marta	B		5									5
Sriram	Subramaniam	B	5										5

COMPETITION REMINDERS



1. No comments or interruptions of any kind from the audience are allowed under any circumstances;
2. Mats that fall apart will be disqualified.
3. The name of the maker and the title of the print must appear on the back of the print or mount along with an arrow that indicates this edge up. Neither the name of the maker nor the title of the print may appear on the face of the print or mat.

INTERNATIONAL PHOTOGRAPHIC SOCIETY
MEMBERSHIP APPLICATION/RENEWAL

Send a check for \$20, payable to *International Photographic Society*, to:
Mary Wilson (IMF), HQ1 Room 6-700 (phone: 202-623-0004)*

Name: _____

Phone/ext.: _____ Mail Stop Number/Room: _____

Fax (if outside Bank/Fund): _____

IMF Staff _____ World Bank Staff _____ Retiree _____ Spouse/Partner _____

Mailing address (if outside Bank/Fund): _____

E-mail address (MANDATORY): _____

Your e-mail address is vital for the timely dissemination of information by the club. Please provide it.

Please check below the activities you could help with:

<input type="checkbox"/> Programs	<input type="checkbox"/> Print competitions	<input type="checkbox"/> Slide competitions
<input type="checkbox"/> Hospitality	<input type="checkbox"/> Digital competitions	<input type="checkbox"/> Membership
<input type="checkbox"/> Exhibits	<input type="checkbox"/> Classes/Workshops	<input type="checkbox"/> Publicity
<input type="checkbox"/> Shutter Release	<input type="checkbox"/> Field Trips	<input type="checkbox"/> Other (please specify)

My main media is: slides _____ prints _____ digital _____

I understand that the club depends entirely on the time contributed by its members.

Signature: _____ Date: _____

**Note to new members: If you joined in April, May or June, you don't have to renew for the next year; you're paid through the end of the season.*

INTERNATIONAL PHOTOGRAPHIC SOCIETY

COMPETITION ENTRY FORM

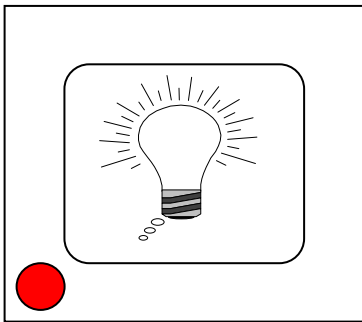
(Fill out and hand in with your entries)

Name: _____ **Class:** _____
Room: _____ **Phone:** _____ **Month:** _____
Theme: _____

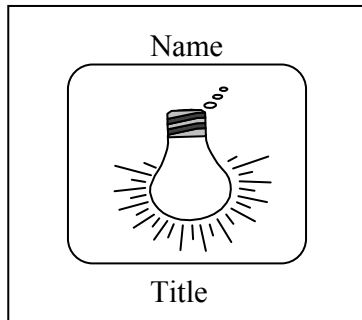
Note: Monthly competition winning photos/slides will be used on the IPS web site
 If you do **not** wish to have your photos/slides posted on the web site please indicate this:

	Title	Category (check one for each photo)					
		Slides		Prints		EIC	
		Theme	Open	Theme	Open	Theme	Open
1							<No form required>
2							
3							
4							
5							
<i>Five entries per member maximum</i>							

(FRONT OF SLIDE)



(BACK OF SLIDE)



GUIDELINES FOR SUBMISSION

SLIDES

- Holding the slide the way it is to be viewed (front of the slide), put a red dot in the lower left-hand corner of the mount.
- Flip the slide over vertically, so that you are looking at the back of the slide (with the picture upside-down). Add your name and the slide title.
- Mark your slides clearly by using bold print letters on a special label. Please do not use tapes, as they get jammed in the projector when it is heated.

PRINTS

- All prints must be mounted or matted, with the title of the photo and the name of the maker affixed on the back. No loose or framed prints will be accepted for competition.
- Maximum size of mounted or matted prints is 30"x30".

DIGITAL

All images must be sent to EIC@ips-imfwb.org, Friday before the IPS meeting which takes place on 3rd Wednesday of each month.